FMST 50 Patricia White

* Spring 2015 K111A, x8148, pwhite1
* Screening: 7-10 LPAC Cinema Office hrs: M 11-2
* T Th: 11:20-12:35, K116 T Th 9:30-10:30 and by appt.
* **WHAT ON EARTH IS WORLD CINEMA?**
* **Course Description**

In the 21st century film festivals and blogs devoted to cinema are proliferating even as new technologies have led to pronouncements on the death of the medium. What do we mean when we talk about “world cinema”? How and when did this formation arise? How does Hollywood’s dominance affect it? What is the relationship between world cinema and national/regional film cultures? What, in fact, is national about national cinemas? This course provides a critical context and mapping strategies for the study of contemporary world cinema and introduces students to theoretical debates about the categorization and global circulation of films, aesthetics, audiences, authorship, and concepts of the transnational. We will attend to the history of internationalism in cinema, the role of film festivals, and shifts in global popular cinema. Rather than attempt a survey of contemporary world cinema, we will draw on traditions and examples that focus issues of particular relevance to understanding the concept and its uses.

* **Class Meetings & Screenings**

The first part of each class will be devoted to interactive lectures and the second to discussion. Tuesday we will cover reading and larger theoretical and historical frameworks, looking at clips from a range of films. Please do the reading for the day listed. Recommended films for each week include those I am likely to show clips from and those you might consult for your own research. Each Thursday one student will facilitate discussion of the week’s film. If readings on Moodle differ from the syllabus, the Moodle site is current. Attendance at screenings is mandatory and you are expected to take notes (we will discuss note-taking tips in class). Please do not use electronic devices during screenings. Copies of most films will be on overnight reserve at McCabe Library for your consultation; please return reserve materials promptly. If they are checked out, please contact me. Please feel free to consult with me about course procedures, materials, concepts, dynamics, etc., in or outside of class. Don’t be afraid to speak up if you don’t understand something. Backgrounds and perspectives of course participants will vary, what we have in common are the assigned materials and the ongoing dynamic we build.

**Requirements**

• ***Attendance & class participation (20%)***: The success of this course depends on your regular attendance (at class meetings and at all screenings unless excused, and occasionally at outside lectures or films) and active participation in the discussion. You are expected to read the assigned texts for each week as well as classmates’ posts, come to class on time with your reading and your viewing notes, and contribute to class discussions in a spirit of constructive and engaging dialogue. If you are unable to attend a class session, please e-mail me in advance. **Any more than three undocumented absences will result in a lower grade.**

***Response Papers*** ***(20%)***: In addition to response paper assignments given in class, each week several of you will be assigned to post a brief response (1- page) to the week’s film and at least one reading on Moodle by 7 p.m. on Wednesday. Your response should show that you have given the issues raised by the readings and the film(s) some thought. These will be the basis of discussion so please include specific questions or observations, page numbers of specific passages, references to specific scenes/sequences, etc.

• ***Class facilitation (10%):*** Drawing on your peers’ response papers, prepare a brief outline and discussion questions using concrete examples from the film that raise issues from the readings (you should think of at least one clip you wish to show). You will facilitate 20-30 minutes of discussion. One of your essays on the midterm and your video essay project will be based on your facilitation week.

• ***Video essay (10%)*** Due week 11, a three-minute video on the topic of your facilitation week. You will receive instruction in this project.

• ***Short paper (15%)***Due week 5, this paper responds to a prompt on concepts of world or national cinema in relation to a film screened for class or selected from the recommended films.

• ***Midterm take-home exam (20%)***: Take-home exam, due week 7.

• ***Final research paper (25%)***: Due finals week, the final 10-page paper may address any approved topic that engages with issues and readings discussed in class and has a research component. You will be expected to develop your topic in consultation with me and to research relevant books and articles to construct your argument. A prospectus and preliminary annotated bibliography will be due week 12.

* ***Texts available at the bookstore:***

Required:

Linda Badley, R. Barton Palmer, and Steven Jay Schneider, eds. *Traditions in World Cinema*. Rutgers UP, 2006. (TWC)

Recommended:

Stephanie Denison and Song Hwee Lim, eds. *Remapping World Cinema*. Wallflower, 2006. (RWC)

Rosalind Galt and Karl Schoonover, eds. *Global Art Cinema*. Routledge, 2010.

Geoffrey Nowell-Smith (ed.), *The Oxford History of World Cinema*. Oxford UP, 1996.

Nowell-Smith’s book provides an excellent overview of world film history from the silent era to the end of the twentieth century. Please consult this book for background.

If you have not studied film before, please consult Timothy Corrigan and Patricia White, *The Film Experience* or online resources linked to the course Moodle site.

***Reserve texts***: All course texts and films as well as additional helpful resources will be on reserve at McCabe. Check Tripod for listings.

***Guidelines for citation:*** MLA citation style is preferred; see the guide to Plagiarism and Citation at the Dept. of English Literature website: <http://www.swarthmore.edu/x10027.xml>. Please include director and year of release in parenthesis after the first mention of a film title. Credits and release dates can be found at IMDB.com. You do not need to cite dialogue from a film.

***Students with disabilities:*** If you believe that you need accommodations for a disability, please contact Leslie Hempling in the Office of Student Disability Services (Parrish 113) or email [lhempli1@swarthmore.edu](mailto:lhempli1@swarthmore.edu" \t "_blank) to arrange an appointment to discuss your needs. As appropriate, she will issue students with documented disabilities a formal Accommodations Letter. Since accommodations require early planning and are not retroactive, please contact her as soon as possible. For details about the accommodations process, [visit the Student Disability Service Website](http://www.swarthmore.edu/academic-advising-support/welcome-to-student-disability-service" \t "_blank) at [http://www.swarthmore.edu/academic-advising-support/welcome-to-student-disability-service](http://www.swarthmore.edu/academic-advising-support/welcome-to-student-disability-service" \t "_blank).  You are also welcome to contact me privately to discuss your academic needs. However, all disability-related accommodations must be arranged through the Office of Student Disability Services.

***Classroom policies:*** attendance (including at screenings); no phones or tablets at screenings; full participation in group work; responsibility for occasional attendance at screenings or talks outside of scheduled class times. You will be expected to engage with a range of images and themes, some upsetting. Please do the assigned reading on the day it is due; if you have concerns about content, it is your responsibility to raise this issue with me in advance.

* **This syllabus is subject to change during the semester**. Please check Moodle for updates.
* Spring 2015 Professor Patricia White
* **What on Earth Is World Cinema?**
* **WEEKLY SCHEDULE**
* **Week 1**: Topographies of World Cinema
* 1/20 Look over: Franco Moretti, “Planet Hollywood,” MPAA Theatrical Markets Report
* *Happy Together* (Wong Kar-wai, 1997, Hong Kong, 96 min.)

Optional: 1/21 *Mother of George* ([Andrew Dosunmu](http://www.imdb.com/name/nm0234506/?ref_=tt_ov_dr), 2013, US, 107 min.)

1/22 Lúcia Nagib, “Towards a Positive Definition of World Cinema” (RWC)

Dudley Andrew, “An Atlas of World Cinema” (RWC)

Optional: Esther Yau, “Intro: Hong Kong Cinema in a Borderless World”

SCREENING RESPONSE

**Week 2:** The Art of World Cinema

1/27 Professor White out of town, no class

Introduction, *Traditions in World Cinema*

David Bordwell, “Art Cinema as a Mode of Film Practice”

View on your own: one non-US film among top 21 of Sight and Sound 2012 Critics’ Poll

(available in Language Resource Center); post short essay applying one idea from

reading to date: due 1/28 9pm on Moodle

*Chocolat* (Claire Denis, 1988, France, 105 min.)

1/29 Steve Neale, “Art Cinema as Institution”

Judith Mayne, pp. 33-47 *Claire Denis*

CLASSIC ART CINEMA RESPONSE

Optional: 1/30 *Ran* (Akira Kurosawa, 1985, Japan, 162 min.)

* **Week 3:** Neo-Realism and Its Afterlives

2/3 Peter Bondanella, “Italian Neorealism” (TWC)

Cesare Zavatini, “Some Ideas on the Cinema” (skim)

Andre Bazin, “An Aesthetic of Reality: Neo-Realism”

Geoffrey Nowell Smith, “From Realism to Neo-realism”

Recommended: *Bicycle Thieves* (Vittorio De Sica, Italy, 1948)*, Paisan* (Roberto Rossellini,

1946): *The White Balloon* (Jafar Panahi, 1995), *Man Push Cart* (Rahmin Bahrani, 2005), *Treeless Mountain* (So-yong Kim, 2008)

*Pather Panchali* (Satyajit Ray, India, 1955, 113 min.)

2/5 Satyajit Ray, from *Our Films, Their Films*

Interview with Jafar Panahi

A.O. Scott, “Neo neo-realism”

GROUP 1 RESPONSE

Optional: 2/6 *Crouching Tiger, Hidden Dragon*, (Ang Lee, 2000, US/Taiwan, 120 min.)

FYI: Deadline for Society for Cinema Studies Undergraduate Conference proposals

**Week 4:** New Waves

2/10 Richard Neupert, “The French New Wave” (TWC)

François Truffaut, “A Certain Tendency in French Cinema”

James Tweedie, from *The Age of New Waves*

Jean-Luc Godard from *Godard on Godard*

Recommended: *Cruel Story of Youth* (Nagisa Oshima, 1960), *Daisies* (Věra Chytilova, 1966),

*Touki Bouki* (Djibil Diop Mambety, 1968)

*Pierrot le Fou* (Jean-Luc Godard, France, 1965, 110 min.) and

*The Celebration* (Thomas Vinterberg, Denmark, 1998, 105 min.)

2/12 Linda Badley, “Danish Dogme” (TWC)

Vow of Chastity and Dogme Manifesto

Thomas Elsaesser, “Film Festival Networks”

GROUP 2 RESPONSE

**Week 5**: Questions of Third Cinema

2/17 Fernando Solanas & Octavio Gettino, “Towards a Third Cinema”

Glauber Rocha, “An Aesthetics of Hunger”

Julio Garcia Espinosa, “For an Imperfect Cinema”

Recommended: *Hour of the Furnaces* (Solanas and Gettino, 1968)*, Black God, White*

*Devil* (Glauber Rocha, 1964), *Battle of Chile* (Patricio Guzman, 1975-6)

*Memories of Underdevelopment* (Tomas Gutierrez Alea, 1968, Cuba, 97 min.)

*Salut les Cubains* (Agnes Varda, 1963, 30 min.)

Optional: 2/18 Harun Farocki films at Haverford

2/19 Michael Chanan, “Latin American Cinema: From Underdevelopment to Postmodernism”

Juliane Burton-Carvajal, “Marginal Cinemas and Mainstream Critical Theory” (skim)

Randal Johnson, “Post *Cinema Novo* Brazilian Cinema” (TWC)

Myrthos Konstantarakos, “New Argentine Cinema” (TWC)

Recommended: *La Ciénaga* (Lucretia Martel, 2001)

**Week 6**: Postcolonial Spaces

2/24 Stephen Crofts, “Reconceptualizing National Cinema/s”

Fredric Jameson, “Third World Literature in the Era of Multinational Capitalism”

Recommended: *Xala* (Ousmane Sembene, 1974, Senegal, 119 min.)

Field trip: *Timbuktu* (Abderrahmane Sissako, Mauritania/France)

2/26 Teshome H. Gabriel, “Towards a Critical Theory of Third World Films” (optional)

FIRST PAPER DUE

**Week 7**: Gender and the National Body

3/3 Ella Shohat, “Post Third Worldist Culture”

Patricia White, from *Women’s Cinema, World Cinema*

Recommended: *Silent Waters* (Sabiha Sumar, 2002), *The Syrian Bride* (Eran Riklis, 2004),

*Grbavica* (Jasmila Zbanic, 2006), *Where Do We Go Now?* (Nadine Labaki, 2010)

*Silences of the Palace* (Moufida Tlatli, 1993, Tunisia, 127 min.)

3/5 Dorit Namaan, “Woman/Nation: A Postcolonial Look at Female Subjectivity”

Andrew Higson, “The Limiting Imagination of National Cinema”

MIDTERM POSTED

SPRING BREAK

**Week 8**: Fourth World Cinema

3/17 Michael Evans, “Seeing the Unseen”

Michelle Raheja, “Visual Sovereignty, Indigenous Revisions of Ethnography and *Atanarjuat (The Fast Runner)*” (recommended)

Recommended: *Ten Canoes* (Rolf de Heer and Peter Djigirr, 2006), *Whale Rider*

(Niki Caro, 2002)

*Atanarjuat (The Fast Runner)* Zacharias Kunuk, 2001, Canada, 172 min.)

3/19 Lucia Nagib, from *World Cinema and the Ethics of Realism*

MIDTERM DUE 4PM 3/20

**Week 9**: National Cinemas/Festival Films

3/24 Azadeh Farahmand, “Notes on Recent (International Acclaim for) Iranian Cinema”

Negar Mottahedeh, “New Iranian Cinema” (TWC)

Recommended: *A Taste of Cherry* (Abbas Kiarostami, 1997); *Gabbeh* (Mohsen Makmalbaf, 1996)

*The Day I Became a Woman* (Marzieh Meshkini, 2001, Iran, 78 min.)

3/26 Michelle Langford, “Allegory and the Aesthetics of Becoming-Woman”

Professor White attending SCMS-meet in LRC for video essay instruction

IRANIAN CINEMA RESPONSE

**Week 10**: The Politics of Displacement

3/31 Hamid Naficy, from *An Accented Cinema*

Livia Alexander, “Is There a Palestinian Cinema?”

Recommended: *A Girl Who Walks Home Alone at Night* (Ana Lily Amirpour, 2014)

*Divine Intervention* (Elia Suleiman, 2002, Palestine, 92 min.)

4/2 Richard Porton, “Notes from the Palestinian Diaspora:

An Interview with Elia Suleiman”

Elia Suleiman, “The Hidden Conscience of Estimated Palestine”

Hamid Dabashi, “In Praise of Frivolity: On the Cinema of Elia Suleiman”

**Week 11**: Transnational China

4/7 Yingjin Zhang, “Cinema and national/regional cultures”

Song Hwee Lim, “Critical Transnationalism”

Recommended: *Platform* (Jia Zhangke, PRC, 2000), *She, A Chinese* (Guo Xiaolin, 2009)

*What Time Is It There?* (Thai Ming-Liang, 2001, 116 min.)

4/9 Jean Ma, from *Melancholy Drift*

James Tweedie from *The Age of New Waves*

VIDEO ESSAY DUE

**Week 12**: Exporting Popular Cinema

4/14 Ravi Vasudevan, “The Melodramatic Mode and the Commercial Hindi Cinema”

Kaushik Bhaumik, “Consuming ‘Bollywood’ in a Global Age: The Strange Case of an

‘Unfine’ World Cinema”

Recommended: *PK* (Rajkumar Hirani, 2014; *Dil Se* (Mani Ratnam, 1998)

*Om Shanti Om* (Farah Khan, 2007, India, 162 min.)

4/16 Corey Creekmur, “Popular Hindi Cinema and the Film Song” (TWC)

PAPER PROPOSAL AND BIBLIOGRAPHY DUE

**Week 13**: Documentary/Ethics

4/21 Franz Fanon, from *Wretched of the Earth*

Jill Godmillow, “Kill the Documentary as We Know It”

Adrian Danks, “The Global Art of the Found Footage Film” (TWC)

Recommended: *Concerning Violence* (Goran Olsson, 2014 Sweden, 78 min.)

*Act of Killing* (Joshua Oppenheimer, 2012, US, 115 min.)

4/23 *Film Quarterly* dossier on *Act of Killing*

**Week 14:** Global Blockbusters

4/28 Arjun Appardurai, “Difference and Disjuncture in the Global Economy”

Chris Barry, “What’s Big about the Big Film?”

*Snowpiercer* (Bong Joon-ho, South Korea, 2013, 126 min.)